

THE METROPOLITAN MUSEUM OF ART



3 0620 00396258 5

119.8

Q

1926 4

THE METROPOLITAN MUSEUM
OF ART

THE LIBRARY



PRESENTED BY
ANDERSON GALLERIES

.....
55541

NO PHOTOCOPYING

**IN ORDER TO PROTECT THE FRAGILE
PAPER/BINDING OF THIS VOLUME**



Digitized by the Internet Archive
in 2015

<https://archive.org/details/johnlanecollecti00ande>

SALE NUMBER 2104
PUBLIC EXHIBITION FROM FRIDAY, NOVEMBER TWELFTH

THE
JOHN LANE
COLLECTION OF
ORIGINAL DRAWINGS
BY
AUBREY BEARDSLEY

SOLD BY ORDER OF
MRS. JOHN LANE
LONDON, ENGLAND

TO BE SOLD BY AUCTION
MONDAY EVENING
NOVEMBER TWENTY-SECOND
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1926

SALE NUMBER 2104
PUBLIC EXHIBITION FROM FRIDAY, NOVEMBER TWELFTH

THE
JOHN LANE
COLLECTION OF
ORIGINAL DRAWINGS
BY
AUBREY BEARDSLEY

SOLD BY ORDER OF
MRS. JOHN LANE
LONDON, ENGLAND

TO BE SOLD BY AUCTION
MONDAY EVENING
NOVEMBER TWENTY-SECOND
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1926

CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

If accounts are not paid and purchases removed within twenty-four hours of the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, any sum deposited as part payment shall be forfeited, and The Anderson Galleries, Incorporated, reserves the right to resell the lot or lots by either private or public sale, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter, together with all expenses incurred. This condition shall be without prejudice to the right of this Company to enforce the sale contract and collect the amount due without such resale, at its own option.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries makes no charge for executing orders for its customers and uses all bids competitively, buying at the lowest price permitted by other bids.

*A Priced Copy of this Catalogue may be obtained for One Dollar
for each Session of the Sale*

THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

PREFACE

AT the outset, let us be formal and precise. The drawings which will be presented in this sale, and which made up the collection of the late John Lane, as he left it at his death in 1924, come from three sources. A collection of twenty drawings, grouped here under the general heading of *Juvenilia*, was purchased of Mrs. Ellen Beardsley, the artist's mother, some three years ago. Two other drawings, duly noted in the catalogue, were purchased at the sale of the late William Heinemann, Esq., having been made at his order. The remainder, representing ninety per cent. of the entire collection, were bought by John Lane of the artist himself, having been done to his order and for his purposes.

This stamps the sale. With this seal set upon it, a collection ceases to be an agglomeration of objects, assembled with a certain taste, to become a living thing, a chunk hewn out of the lives of two men.

They met in 1892. A meeting instinct with drama. On the one hand the railway clerk, past thirty-eight, just launching out into publishing with all the wild enthusiasm of a schoolboy. On the other, the insurance clerk, just twenty, about to throw safety to the winds and astonish London with his art. What wonder that Harland was amazed at this man who would entrust his precarious fortunes to two irresponsible youngsters, just because one of them happened to be a genius !

A genius? Is there no better title for a boy who in six short years of battling with inexorable disease summed up in himself a period? For between them, the publisher with his flair and his faith, the genius with his magical imagery, his dazzling patterns of black and white, they made the Nineties.

GUY EGLINGTON

AUBREY BEARDSLEY
BORN AT BRIGHTON, ENGLAND
AUGUST 21, 1872

DIED AT MENTONE, FRANCE
MARCH 16, 1898
AGED 25 YEARS AND 7 MONTHS

THE
JOHN LANE COLLECTION
OF
AUBREY BEARDSLEY DRAWINGS

NUMBERS 1-57

JUVENILIA

1888-1889

NUMBERS 1-5

The following five numbers were purchased by the late John Lane from Mrs. Ellen Beardsley, mother of the artist. The entertainments for which these programmes were made, in which Aubrey and Mabel Beardsley and, on one occasion, Mrs. Beardsley herself took part, were held at the Beardsley home in Cambridge Street, probably during the holidays of Aubrey's last year at the Brighton Grammar School, that is, 1888-89. Published in *The Uncollected Work* (London: John Lane, 1925), they are ascribed, with the exception of No. 4, to the years 1884 and 1885: it is difficult to see with what justification, since No. 3 is dated 1888, and no great change of style is to be detected.

1 PROGRAMME

The Cambridge Theatre of Varieties. Grand Easter Entertainment. April . . . Commencing at 7.45. Sole Lessees and Managers M. & A. Beardsley.

Six drawings.

75- (a) TITLE-PAGE. The opening of a tent. Therein a swan. A bird bearing in its mouth an envelope with the words "One Performance Only". Etc.

(b) NO. 1. ROUND THE CORNER. Farce in One Act. Girl in ballet dress and red-nosed comedian in voluminous skirts act as sandwichmen.

(c) SONGS. The Happy Fatherland. A. V. Beardsley. Quite English. M. Beardsley. Etc. At head of drawing a man lies on a wall strumming a guitar. Between the titles various objects, a pipe, an easel, etc.

(d) A MONOLOGUE. Nearly Seven (by Brookfield). To be given by A. Beardsley. A man with violent moustaches and swallow-tail coat declaims. His left arm points at a clock.

(e) SONGS. Eighteenpence: A. V. Beardsley. Etc. A man in evening dress looks down from his box on to the stage.

(f) FINIS. ADIEU! A slender young man (Beardsley?) bows between parted curtains.

Pen and ink on paper. Corners clipped. (6)

Size of each, $6\frac{3}{8} \times 4\frac{1}{8}$ inches

Plates 115-120 in *The Uncollected Work*.

2 PROGRAMMES, CAMBRIDGE THEATRE

A miscellaneous collection dating from April [1888?]

Five drawings.

(a) CAMBRIDGE THEATRE. Sat. Ap. 28. Nearly 7.0. A young man reciting. A huge clock above, the fingers pointing to three minutes of seven.

(b) THE SONGS. They Call Me a Poor Little Stowaway. Eighteen-pence. Quite English. Beside each title a music hall artiste, the first two rôles evidently played by Aubrey, the third by Mabel. Both pen and ink on card. *Size, 5 $\frac{5}{8}$ x 3 $\frac{5}{8}$ inches*

(c) GRAND ENTERTAINMENT. At left a skeleton. Below, a youth gazing up at swinging sign, over which impish top-hatted figures clamber.

(d) FINIS. Hind-quarters of a warrior disappearing behind a tent flap. Boy a-tiptoe before the curtains.

Both pen and ink on card: (c) heightened with red.

Size, 5 x 3 $\frac{1}{2}$ inches

(e) PROGRAMME. April 30. Two figures gazing up at an enhaloed "PROGRAMME", from the E a boy hanging.

Pen and ink on paper. Top rounded.

Size, 6 $\frac{5}{8}$ x 4 $\frac{1}{2}$ inches

Plates 106, 108, 114, 109 and 107 in The Uncollected Work. (5)

3 PROGRAMME

Theatre of Varieties. Tonight December 29, 1888.

Four drawings.

(a) TITLE-PAGE. At left, steps leading up to door of theatre. A buxom woman with poke bonnet drops her gamp in awed amazement at the PROGRAMME.

(b) NO. 1. RECITATION . . . In the centre of the page a tolling bell with trailing bell-rope.

(c) SONGS. Portrait of Beardsley singing. A policeman, dog, etc.

(d) GRAND FARCE. Box and Cox. Box. M. Beardsley. Cox. A. V. Beardsley. Mrs. Bouncer. E. A. Beardsley. (Her first appearance.) A shaded light illuminates the programme, which is spread out on a table. At right, hats on a rack. At foot, bathing vans, a letter from Margate, etc.

Pen and ink on paper. (4)

Size of each, 6 $\frac{7}{8}$ x 4 $\frac{1}{2}$ inches

Plates 110-113 in The Uncollected Work.

[[SEE ILLUSTRATION]]



4^f PROGRAMME

Cambridge Theatre. Saturday Jan. xxi [[1889?]]

Seven drawings on six sheets.

(a) TITLE-PAGE.

(b) On verso of (a), PLAN OF THE THEATRE, showing disposition of stage, etc., and frontage of the theatre on Cambridge Street.

(c) HALF-TITLE. At head of sheet a bust, flattened into a broad grin.

(d) THE MAN OF HONOUR. A Charade in 3 Acts. Ikey. A. V. Beardsley. Widow. M. Beardsley. Landlady. M. Beardsley. The design shows a mild, top-hatted, bespectacled gentleman studying the playbill, with portions of another more battered and rakish type, whose function is to display the bill.

160- (e) THE JOLLY MASHERS. A Charade in 4 Acts. The same cast. A frock-coated gentleman displays the poster.

(f) THE MISTAKE. Charade. 3 Acts. The same cast, the male part being taken by M. Beardsley. A dashing figure with silk hose and breeches, plumed hat, sword, and Cyranesque nose, announces the act.

(g) SONGS (sung during charades). Frock-coated imps seem to be doing gymnastics on the left leg, held horizontal, of a grotesque old gentleman in the Gladstonian tradition.

Pen and ink, line and wash. The lettering in (a) is heightened with red. (7 on 6)

Size of each, 7 x 4 1/2 inches

Plates 121-127 in The Uncollected Work.

Beardsley's first published work, the Illustrations to the Programme and Book of The Pay of the Pied Piper, is dated from the end of 1888, the comic opera of that name having been performed at the Drome, Brighton, December 19. The present set of drawings, made during the following holidays, are in much the same manner, allowing for the fact that the former were made for reproduction.



*Xmas Eve
at
Dinley Dell.*

[[NUMBER 5]]

ILLUSTRATION TO DICKENS

5 XMAS EVE AT DIN(G)LEY DELL

Illustration to *Pickwick Papers*.

280- [From the centre of the ceiling of the kitchen, old Wardle had just suspended with his own hands a huge branch of mistletoe, and this same branch of mistletoe at once gave rise to a scene of general and most delightful struggling and confusion; in the midst of which Mr. Pickwick with a gallantry which would have done honour to a descendant of Lady Tollinglower herself, took the old lady by the hand, led her beneath the mystic branch, and saluted her with all courtesy and decorum . . . Wardle stood with his back to the fire, surveying the whole scene, with the utmost satisfaction; and the fat boy took the opportunity of appropriating to his own use, and summarily devouring, a particularly fine mince-pie . . .

—Extract from *Pickwick Papers*, Chapter xxviii]

This drawing, which has apparently never been published, is not the only incursion which Beardsley made into the illustration of Dickens. Seven dinner name-cards, representing seven Dickens characters, are published as Plate 162 in *The Uncollected Work*. Like the present drawing, they witness to the artist's inevitable debt to his forerunners. Like this again, to the potential genius in him. For if the former forecast in their delicacy the exquisite interpretations of the *Nocturnes* of Chopin, this drawing points, in its naissant sense of pattern, in its use of the purest black that the young pen can command, straight to *The Yellow Book*.

Pen and ink on card.

Size, $3\frac{5}{8} \times 5\frac{5}{8}$ inches

THE YELLOW BOOK
Editor: Henry Harland
Art Editor: Aubrey Beardsley
April 1894-April 1895

NUMBERS 6-11

["As to The Yellow Book, I was one evening at the Hogarth Club, that is dead, too, when Beardsley and Harland rushed in and said, 'We are going to start a magazine.' I said, 'You can't.' They said, 'We can, and we have gotten some idiot,—John Lane is his name,—to publish it for us.' I didn't dispute the adjective, for I honestly thought anyone an idiot to trust those two, but I said, 'Neither of you, not even with me to help you, can run a magazine, and you will ruin the publisher.' 'You will see,' they said."]

—Extract from Aubrey Beardsley and Other Men of the Nineties,
by Joseph Pennell. Pennell Book Club, No. 3. Philadelphia, 1924.]

6 POSTER FOR THE YELLOW BOOK

475- Girl with rich, blonde chevelure in simple high-waisted, broad-sashed garden frock, holding soft straw hat in right hand. A meadow with suggestion of meadow flowers.

Drawing in bold outline in narrow perpendicular panel at left of sheet. Three-line border.

Pen and ink on paper. Signed, white on black, at foot of design.

Size, 15 x 10³/₄ inches

7 THE YELLOW BOOK. VOLUME I. April 1894

Title-page design.

425- Girl in jet-black dress standing at piano. Trees and a landscape in faint outline beyond.

A superb example of Beardsley's power to make black live. The ribbon of white which hangs from the bodice cuts the rich darkness like a flame. In contrast the shoulders blaze with light.

Pen and ink on paper.

Size, 10 x 6¹/₄ inches

As used, the double-ruled border was eliminated and the design used merely as an ornament.

The cover design for Vol. I is now in the British Museum, having been chosen by the Director in accordance with the terms of John Lane's will.

[SEE ILLUSTRATION]



TITLE-PAGE DESIGN FOR THE YELLOW BOOK
VOLUME I

[NUMBER 7]

250- 8 THE YELLOW BOOK. VOLUME I. April 1894

Design for reverse cover.

Decoration confined to two horizontal panels at head and foot of sheet, linked by sacramental candles. Above, the traditional Pierrot gazes at the high fantastic Columbine across the candle's flame. From either end a girl surveys the spectacle as from her box. In the lower panel the initials E.M. and J.L. (Elkin Mathews and John Lane), white on a black ground, with fleuron decoration.

Pen and ink on paper. Signed twice with the Japanese monogram.

Size, 10 x 8 $\frac{3}{8}$ inches

This design was used on the reverse cover of Vols. I-IV. The space in the centre was used for the contents. After the dissolution of partnership between Elkin Mathews and John Lane, which took place in 1894 between the publication of Vols. II and III, the initials E.M. and J.L. were blacked out on the plate.

150- 9 THE YELLOW BOOK. VOLUME II. July 1894

Cover design.

Head and shoulders of a young woman with heavy black chevelure and wide frilled collar, alternate black and white, beside a revolving bookcase. At left, drawn in, flat against a black ground, a pair of standing candelabra, the cups tulip-shaped.

Pen and ink on paper. Signed with the Japanese monogram between the candelabra. The paper has been folded horizontally across the centre.

Size, 8 $\frac{1}{8}$ x 6 $\frac{1}{8}$ inches

450- 10 THE YELLOW BOOK. VOLUME III. October 1894

Cover design.

Young girl, at her mirror, powdering. Loose black gown, trimmed with white. Heavy black chevelure. The mirror, strangely enough, illuminated by two gas street lamps. Cosmetic still life on the dressing table.

Pen and ink on paper.

Size, 8 x 6 $\frac{1}{8}$ inches

1050- 11 THE YELLOW BOOK. VOLUME IV. January 1895

Plate XIV. The Mysterious Rose Garden.

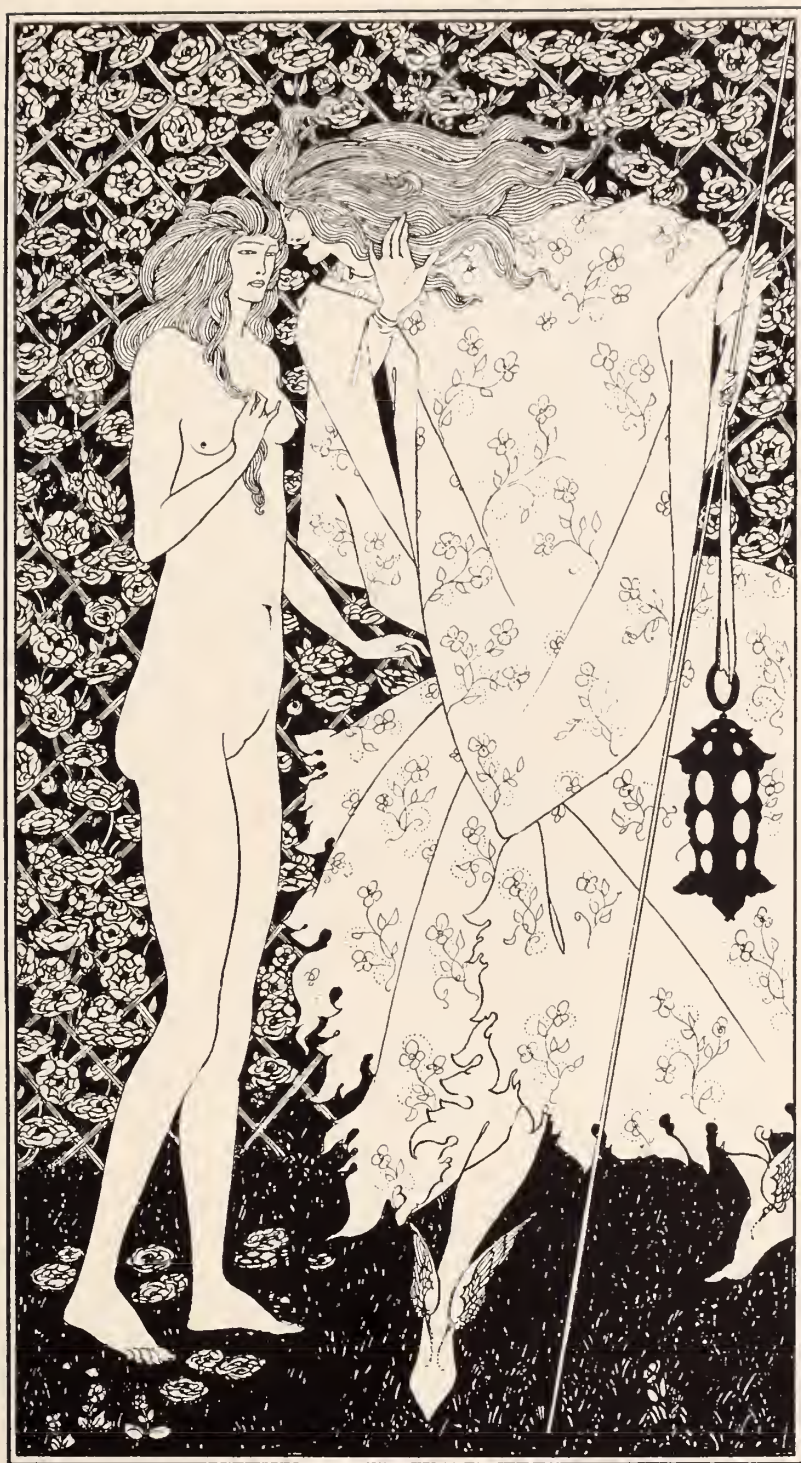
Against a rose trellis, two figures. A tall slender girl, nude, twisting a lock of her hair nervously between her breasts. Beside her a man wrapped in a linen garment, crinolined at the waist. A lantern hangs from the staff which he holds. He whispers—the secret of Prometheus—the fire which the gods stole and gave to mortals.

This, one of the last, is also one of the most famous of the drawings which Beardsley contributed to The Yellow Book. In its delicacy, it forecasts his later manner of The Rape of the Lock. In its mystery it holds perhaps more of human drama.

Pen and ink on paper. Traces of pencil are visible in the cloak.

Size, 8 $\frac{3}{4}$ x 4 $\frac{3}{4}$ inches

[SEE ILLUSTRATION]



THE MYSTERIOUS ROSE GARDEN

[NUMBER II]

FROM THE SUPPRESSED VOLUME OF
THE YELLOW BOOK
VOLUME V. APRIL 1895

NUMBERS 12-13

Aubrey Beardsley's connection with *The Yellow Book* only extended to the first four volumes. The break was sudden and dramatic. Vol. V was already binding when on a day in March 1895, William Watson, the poet, walked into The Bodley Head and demanded to speak with Mr. Frederic Chapman. He bore an ultimatum. Either Beardsley should go, or the "Hymn to the Sea" be withdrawn. His demand was backed up by a majority of the literary contributors. John Lane, at the moment in America, bowed before the storm and cabled that Patten Wilson should fill the editor's place. The Beardsley plates and decorations were forthwith suppressed and an entirely new edition prepared without his collaboration.

Jospeh Pennell, in *Aubrey Beardsley and Other Men of the Nineties*, lays the blame for Beardsley's dismissal on Mrs. Humphry Ward, who threatened "to give the matter into the hands of my friend, William Ewart Gladstone, with instructions to take the matter up with his friend, the Public Prosecutor."

12 THE YELLOW BOOK. VOLUME V. April 1895

Suppressed title-page decoration.

375- Venus. Three-quarter portrait of the goddess, seated, in low-cut modern gown with full sleeves decorated with broad spiral bands, and plumed headdress, before a rose hedge. A miniature of extreme brilliance.

Pen and ink on paper.

Size, $4\frac{3}{8} \times 3\frac{1}{8}$ inches

This drawing was probably executed as a decoration for Venus and Tannhäuser. See No. 48.

{SEE ILLUSTRATION}



SUPPRESSED TITLE-PAGE DECORATION
THE YELLOW BOOK. VOLUME V

[NUMBER 12]

13 THE YELLOW BOOK. VOLUME V. April 1895

A Nocturne of Chopin. Suppressed plate.

725- Courtship under the Third Empire. A garden. On a sofa a lady and her companion, the younger blonde with deep décolleté and flowing crinoline. A single dainty foot visible. Before her, as though preparing to bow, a gentleman, suave and subtle, a cane held between finger and thumb. All in a dim light.

Pen and ink and wash on paper.

Size, $7\frac{3}{4} \times 7\frac{1}{8}$ inches

FROM THE ARCHIVES
OF
THE YELLOW BOOK

NUMBERS 14-19

14 THE YELLOW BOOK

Cover design, not used.

925- A lady in her library. A few books are on the shelves. Those on the table have titles: Dickens, The Yellow Book, Shakespeare (odd and succulent sandwich), The Story of Venus and Tannhäuser, Discords. Wholly exquisite are the lady's costume, her triple muff, and somewhat hobbled skirt, and the three Pierrots in miniature who act as caryatides to the table.

Pen and ink on paper.

Size, $7\frac{5}{8} \times 6\frac{1}{8}$ inches

15 L'ABBE MOURET

Frontispiece for Zola's book of that name.

Circa 1892.

450- Drawing in three compartments in the Gothic manner. Above, the Blessed Virgin with nimbus, and satyr. In the main compartment the abbé kneeling in profile at the foot of the statue of the Virgin, a framed crucifix behind. At left an altar. Below, in place of Predella, the title on a scroll. Summary decoration of plants and flowers. A symbolic serpent at left. A most important example in Beardsley's early manner, apparently unpublished.

Pen and ink and wash on paper.

Size, $12\frac{5}{8} \times 5\frac{3}{8}$ inches

16 LA MAITRESSE D'ORCHESTRE

975- Woman, garbed as Pierrot, seated on a low banquette, conducting an invisible orchestra. Her loose jacket forms a pattern of black, relieved at edges by border of stippled lace, against a white ground.

Pen and ink on paper. Signed at corner of banquette with a version of the Japanese monogram.

Size, $8\frac{7}{8} \times 6\frac{1}{4}$ inches

A note in Mr. A. E. Gallatin's catalogue points out that this drawing embodies the same motif as the grotesque on page 53 of the Bons Mots.

Reproduced as Plate 155 of The Early Work, with the title, Salome on Settle.



[[SEE ILLUSTRATION]]



LA MAITRESSE D'ORCHESTRE

〔 NUMBER 16 〕

17 BACCHUS

Pencil drawing, unsigned. Possibly made to be published under assumed name, for the purpose of mystifying the critics.

Pencil on paper. Folded across centre. On verso, sundry figures in pen and ink, in Beardsley's hand.

Size, $5\frac{1}{2} \times 5\frac{1}{4}$ inches

Plate 40 of The Uncollected Work.

125-

18 EVELINA. BY FRANCES BURNEY

Design for title-page.

Superb architectural design, with skeleton of ram's head on shield at centre of frieze. At base of columns the masks of Good and Evil. On verso, unpublished pencil sketch with variants for the same with pencilled title in Beardsley's hand.

Pen and ink on paper. Signed "A.V.B." at right of base, beneath the black.

Size, $10\frac{1}{4} \times 7\frac{1}{4}$ inches

Used as title-page for The Early Work and for The Later Work.

525-

19 POSTER FOR THE YELLOW BOOK

Circa 1893. Not used.

Woman in tight-waisted, flared topcoat over white skirt. Back of costume only seen. Face and full profile. The sleeves tapering to elbow. Horned bat perching on head. Holding in right hand an imp, who points. Shield at right.

Pen and ink on paper. Signed at lower right with the Japanese monogram.

Size, $13\frac{1}{2} \times 10\frac{1}{8}$ inches

[[SEE ILLUSTRATION]]

725-



POSTER FOR THE YELLOW BOOK NOT USED
[NUMBER 19]



THE EDITORS OF THE YELLOW BOOK

{ NUMBERS 20 AND 21 }

THE EDITORS OF THE YELLOW BOOK

NUMBERS 20-21

20 THE EDITOR OF THE YELLOW BOOK

Henry Harland. By Aubrey Beardsley.

Head and shoulders, half-turned, the eyes narrowed to a slit, the lips pouting slightly, the thin moustaches turned up.

Charcoal on paper.

Size, $8\frac{1}{4} \times 6\frac{1}{2}$ inches

First published in The Sketch (London), April 11, 1894.

{SEE ILLUSTRATION}

21 THE ART EDITOR OF THE YELLOW BOOK

Aubrey Beardsley. Self-portrait.

Head and shoulders, seen in almost full face. The artist's jacket has high padded shoulders, and is cut low. The hair is brushed far forward and is parted in the centre. Beardsley wears a black bow tie. Charcoal on paper. Signed on mount.

Size, $9 \times 6\frac{3}{4}$ inches

First published in The Sketch (London), April 11, 1894.

{SEE ILLUSTRATION}



TITLE-PAGE DESIGN FOR KEYNOTES
THE FIRST VOLUME OF THE FAMOUS SERIES

[[NUMBER 22]]

KEYNOTES SERIES
JOHN LANE, PUBLISHER
1893-1896

NUMBERS 22-43

[[“Each volume with specially designed title-page by Aubrey Beardsley.
Cr. 8vo, cloth. 3s. 6d. net.” —*Contemporary Advertisement*]]

22 KEYNOTES SERIES. VOLUME I

875-
Keynotes. By George Egerton. 1893. Title-page design.

A lady, out walking. Tall; queenly; surveying her world. Below, Pierrot, leaning on his staff, and a dwarf, playing on the guitar. The lady's hat has proud ribbons; the dwarf's borders always on the grotesque. From the guitar hang the masks of comedy and tragedy.

Pen and ink on paper. Signed with the Japanese monogram beneath the mask of comedy. Size, $9\frac{1}{4} \times 6\frac{1}{4}$ inches

As used, the double rule at right has been brought in $1\frac{1}{4}$ inches, the hand and tragic mask of the dwarf being allowed to project outside of the frame.

[[SEE ILLUSTRATION, PAGE 17]]

23 KEYNOTES SERIES. VOLUME III

400-
Poor Folk. Translated from the Russian of F. Dostoevsky by Lena Milman. With an introduction by George Moore. 1894. Title-page design.

Young girl, standing at her balcony. Below, a fragment of a doorway. The figure is white on black. A drainpipe, running perpendicular from the base of the design, holds it together.

Pen and ink on paper. Size, $10\frac{3}{4} \times 7$ inches

As used, the design is to the right of the page, the double rule border being continued on all four sides, the border round the text cancelled.

24 KEYNOTES SERIES. VOLUME IV

130-
A Child of the Age. By Francis Adams. 1894. Title-page design. Lotus-shaped flowers in the form of a chandelier.

Pen and ink on paper. Size, $8\frac{3}{4} \times 4\frac{7}{8}$ inches

With Vol. IV Beardsley hit on a page design which pleased him, viz: a half inch border at head, a space, roughly five inches square at centre, and the main decoration, white on black, at foot. The variations from this design in later volumes of the series are slight.

25 KEYNOTES SERIES. VOLUME V

The Great God Pan and the Inmost Light. By Arthur Machen. 1894. Title-page design.

The Great God, nude to the shaggy waist, grasping a staff with outstretched arm. His pipes hang from his staff. The floral design now almost symmetrical evidently gave trouble, for portions of the original design are visible under the black, and there are traces of Chinese white in the foliage near the god's face.

On verso. Unfinished drawing of earlier version of same subject, of great interest as showing the way Beardsley worked. The design is roughly sketched in in pencil, the two boys and the bust of the god being worked over with ink.

Pen and ink on paper. Small tear at lower right of drawing.

Size, $8\frac{3}{4} \times 4\frac{3}{4}$ inches

26 KEYNOTES SERIES. VOLUME VI

Discords. By George Egerton. 1894. Title-page design.

Triple floral design, stems in form of inverted S, with leaves in shape of short scimitars and wide flattened blossoms, with lotus shapes at the heart.

Pen and ink on paper.

Size, $8\frac{3}{4} \times 4\frac{3}{4}$ inches

27 KEYNOTES SERIES. VOLUME VII

Prince Zaleski. By M. P. Shiel. 1895. Title-page design.

Arabesque of fruit vine, bearing what might be seven ripe pomegranates cut across the core.

Pen and ink on paper.

Size, $8\frac{7}{8} \times 4\frac{5}{8}$ inches

28 KEYNOTES SERIES. VOLUME VIII

The Woman Who Did. A Hill-top Novel. By Grant Allen. 1895. Title-page design.

Two lotus-shaped blossoms with long grass blades bent in protection above.

Pen and ink on paper.

Size, $7\frac{1}{2} \times 4\frac{1}{2}$ inches

29 KEYNOTES SERIES. VOLUME IX

Women's Tragedies. By H. D. Lowry. 1895. Title-page design.

Grape-vine decoration, symmetrically balanced with bunches of pendent grapes.

Pen and ink on paper. The sheet has been cut clean through near the top.

Size, $7\frac{5}{8} \times 4\frac{1}{2}$ inches

30 KEYNOTES SERIES. VOLUME X

Grey Roses. By Henry Harland. 1895. Title-page design.

Two tall trees flank a third, stunted, with lower branches that sprout and curl, incredibly. Beardsley, with his unerring eye for color, has caught on the "grey" of the title and rendered it in the blossoms.

Pen and ink on paper.

Size, $7\frac{5}{8} \times 4\frac{1}{2}$ inches

31 KEYNOTES SERIES. VOLUME XI

At the First Corner, and other Stories. By H. B. Marriott Watson. 1895. Title-page design.

Full-blown rose, giant leaf and strange fruit, all issuing from the same stem in concentric design.

Pen and ink on paper.

Size, $7\frac{5}{8} \times 4\frac{1}{2}$ inches

32 KEYNOTES SERIES. VOLUME XII

Monochromes. By Ella d'Arcy. 1895. Title-page design.

Stem design in shape of amphora, laid on side, from which spring leaves with triple tongue, and three-tongued blossoms.

Pen and ink on paper. Small hole in space left for title.

Size, $6\frac{3}{4} \times 3\frac{3}{4}$ inches

33 KEYNOTES SERIES. VOLUME XIII

At the Relton Arms. By Evelyn Sharp. 1895. Title-page design and Key.

Sharp forceful design of tree bearing shield, the leaves tapered to a menacing point.

The Key, fashioned out of the initials E.S., has somewhat the shape of a Venetian lantern.

Pen and ink on paper.

Size, $7 \times 4\frac{1}{8}$ inches

34 KEYNOTES SERIES. VOLUME XIV

The Girl from the Farm. By Gertrude Dix. 1895. Title-page design and Key.

A design of unrelieved coldness. In the centre what might be a frozen wineglass, rising out of a snow bed. Bare tendrils weave above and about in spiral dance.

The Key is fashioned out of the initials G. D., the G demanding a circular handle, rectified into the lantern shape of the preceding.

Pen and ink on paper.

Size, $7 \times 4\frac{1}{4}$ inches

35 KEYNOTES SERIES. VOLUME XV

The Mirror of Music. By Stanley V. Makower. 1895. Title-page design and Key.

Winged angel, clothed in loosely fitting linen gown, tuning bass viol. White against a black hedge. Behind, a lamp shade. Formal trees. The suggestion of a house.

The Key is fashioned out of the initials S.V.M., the V being formed out of the handle's crutch.

Pen and ink on paper.

Size, $7\frac{5}{8} \times 4\frac{1}{2}$ inches

36 KEYNOTES SERIES. VOLUME XVI

Yellow and White. By W. Carlton Dawe. 1895. Title-page design and Key.

Tree. From the upper branches, blossoms in the shape of lotus, or it might be giant artichokes. From the lower, pendent hearts.

The Key, fashioned out of the initials A.M., rightly belongs to The Three Impostors, by Arthur Machen, and was duly used on the reverse cover of that book.

Pen and ink on paper.

Size, $7\frac{5}{8} \times 4\frac{3}{8}$ inches

37 KEYNOTES SERIES. VOLUME XVII

The Mountain Lovers. By Fiona Macleod. 1895. Title-page design and Key.

Design in form of double S, as it might be two swans, from whose necks spring blossoms. The upper border echoes the same motif, save that here the suggestion is of waves.

The Key, fashioned out of the initials F.M., is sturdier and more Gothic in spirit than most of the series.

Pen and ink on paper.

Size, $7\frac{5}{8} \times 4\frac{3}{8}$ inches

38 KEYNOTES SERIES. VOLUME XVIII

The Woman Who Didn't. By Victoria Crosse. 1895. Title-page design and Key.

Two wavy bands, placed perpendicularly, divide the design into three compartments, the central design being an arabesque. The blossoms resemble full-blown roses.

The Key, fashioned out of the initials V.C., was done on a separate sheet, but has been mounted in the space left for the title.

Pen and ink on paper.

Size, $7 \times 4\frac{1}{2}$ inches

39 KEYNOTES SERIES. VOLUME XIX

The Three Impostors, or The Transmutation. By Arthur Machen. 1895. Title-page design.

Arabesque design of curiously grotesque quality, the leaves, as it were, clawed.

Pen and ink on paper.

Size, $7\frac{1}{2} \times 4\frac{1}{2}$ inches

40 KEYNOTES SERIES. VOLUME XX

Nobody's Fault. By Netta Syrett. 1896. Title-page design and Key. Formalized decoration composed of what appear to be fir cones and acorns, bending all to the left. A single blossom at upper right.

The Key, fashioned out of the initials N.S., is one of the most distinguished of the series.

Pen and ink on paper.

Size, $7\frac{1}{2} \times 4\frac{3}{8}$ inches

41 KEYNOTES SERIES. VOLUME XXI

The British Barbarians. A Hill-top Novel. By Grant Allen. 1895. Title-page design.

A housemaid serving tea in the garden, a flower bed, two giant oaks, a well. A knot in the trunk of the oak offers itself as an easy mark for the parody of No. 44.

Pen and ink on paper.

Size, $8\frac{1}{8} \times 5$ inches

42 KEYNOTES SERIES. VOLUME XXIII

Platonic Affections. By John Smith. 1896. Title-page design.

One of the most brilliant designs of the series. The silhouette is of a giant moth, composed of three highly stylized flowers. The central flower, as it were, a-tiptoe, the satellites swaying as in a ritual dance. Round the central flower two love birds circle.

Pen and ink on paper.

Size, $7\frac{1}{2} \times 4\frac{1}{2}$ inches

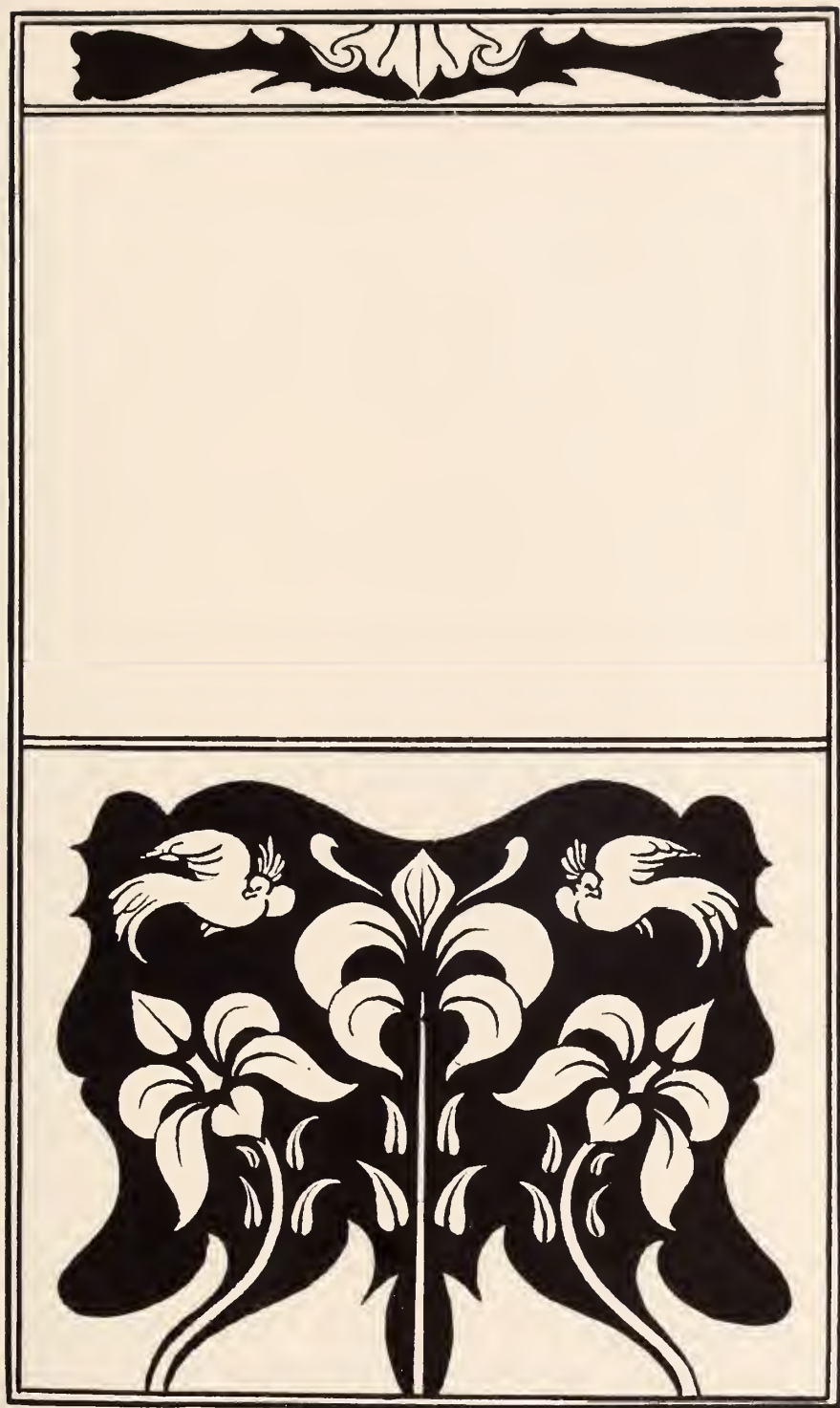
[SEE ILLUSTRATION]

43 KEYNOTES SERIES. DESIGN FOR COVER OF CIRCULAR
Keynotes Series of Novels and Short Stories. Twenty-one Designs
by Aubrey Beardsley. With Press Notices. London, John Lane,
1896.

Design in shape of tall screen with formalized borders of pine cones on curling stems.

Pen and ink on paper.

Size, $10\frac{1}{4} \times 5\frac{1}{4}$ inches



TITLE-PAGE DESIGN FOR PLATONIC AFFECTIONS

〔 NUMBER 42 〕

UNIFORM WITH THE KEYNOTES SERIES

NUMBERS 44-45

44 THE BARBAROUS BRITISHERS

120- A Hill-top Novel. By H. D. Traill. 1896. A parody on No. 41. Title-page design and Key.

The charming Rossetti face of No. 41 gives way to the hard features of the typical boarding house slavey. In place of tea things, she carries pen and ink and blacking brushes. In the trunk of the oak a grotesque face appears.

No suggestion of parody is visible in the Key, fashioned out of the initials H.D.T. The H is particularly ingenious.

Pen and ink on paper.

Size, $5\frac{3}{4}$ x $3\frac{1}{2}$ inches

45 YOUNG OFEG'S DITTIES

100- A Translation from the Swedish of Ola Hansson. By George Egerton. Cr. 8vo, 3s. 6d. net. London: John Lane, 1895. Title-page design, following form adopted in Keynotes Series.

Pen and ink on paper.

Size, $7\frac{1}{2}$ x $4\frac{1}{2}$ inches

SALOME

1893-1894

NUMBERS 46-56

[[Salome. A Tragedy in One Act: Translated from the French of Oscar Wilde. Pictured by Aubrey Beardsley. London: Elkin Mathews & John Lane. Boston: Copeland & Day, 1894.]]

The following eleven drawings, Numbers 46a to 46k, will first be offered as one lot; but if the upset price be not reached, each drawing will be sold separately without reserve.

46 ELEVEN DRAWINGS TO ILLUSTRATE OSCAR WILDE'S "SALOME"

(a) TITLE-PAGE DESIGN.

Statue of horned hermaphrodite god with winged male figure kneeling at foot. At either side of the statue tall sacramental candles burning. A giant moth at lower right. Rosette decoration on a vine stem. Pencilled title in the shield at upper right. The date MDCCCLXXXIII would suggest that the publication of the book was planned for that year.

Pen and ink on paper. Signed beneath the statue's pedestal with a version of the Japanese monogram. Size, $8\frac{3}{4} \times 6\frac{1}{2}$ inches

0-500- For publication the plate was censored, physical rectifications being made both in the statue and the kneeling figure at foot.

(b) BORDER DESIGN, containing list of pictures.

Composition similar to the preceding. In place of the statue a tall figure wholly draped in gown of linen or other light material, figured with simple linear design. The body has a sinuous twist as though in the act of turning, which throws into relief the somewhat feminine hips and sweeps the draperies in spiral motion. The chevelure is hidden behind a thick cluster of pendent roses, the profile visible behind the raised right shoulder. At left a tall sacramental candle burning. At right, two giant moths. In place of the kneeling figure, a winged satyr, likewise kneeling, masked, but of opposite sex. As in the preceding, the color design is of white against a fine division of black and white, which gives a greyish-blue sensation, against a black ground.

Pen and ink on paper. Signed at lower right of the shield with a version of the Japanese monogram. Size, $9\frac{1}{4} \times 7\frac{3}{8}$ inches

[[DESCRIPTION CONTINUED ON NEXT PAGE]]

(c) THE WOMAN IN THE MOON. Frontispiece.

[The Young Syrian

How beautiful is the Princess Salome to-night!

The Page of Herodias

Look at the moon. How strange the moon seems! She is like a woman rising from the tomb. She is like a dead woman. One might fancy she was looking for dead things.

The Young Syrian

She has a strange look. She is like a little princess who wears a yellow veil, and whose feet are of silver. She is like a princess who has little white doves for feet. One might fancy she was dancing.

The Page of Herodias

She is like a woman who is dead. She moves very slowly."

—Salome, pp. 1-2]]

Brilliant drawing in line and simple patterns of black on a pure white ground.

Pen and ink on paper. Signed at lower right with a version of the Japanese monogram. Small tear above the head of the Page.

Size, $8\frac{3}{4} \times 6\frac{1}{8}$ inches

The Woman in the Moon wears the opulent features of Oscar Wilde.

(d) THE PEACOCK SKIRT.

[The Young Syrian

How beautiful is the Princess Salome to-night!

The Page of Herodias

You are always looking at her. You look at her too much. It is dangerous to look at people in such fashion. Something terrible may happen.

—Salome, pp. 2-3]]

[Herod

Salome, thou knowest my white peacocks, my beautiful white peacocks, that walk in the garden between the myrtles and the tall cypress-trees. Their beaks are gilded with gold and the grains that they eat are smeared with gold, and their feet are stained with purple. When they cry out the rain comes, and the moon shows herself in the heavens when they spread their tail. Two by two they walk between the cypress-trees and the black myrtles, and each has a slave to tend it. Sometimes they fly across the trees, and anon they crouch in the grass, and round the pools of the water. . . . I will give thee fifty of my peacocks. They will follow thee whithersoever thou goest, and in the midst of them thou wilt be like unto the moon in the midst of a great white cloud. . . .

—Salome, pp. 58-59]]

The train of the skirt is jewelled, as with silver, white on black. In the hair, a coronet of peacock feathers, as of fine filigree, with tongues of jet black at the heart. In a stippled nimbus, Herod's peacock. Pen and ink on paper. Signed above the Syrian's hand with an ornamented version of the Japanese monogram. Size, $8\frac{7}{8} \times 6\frac{1}{4}$ inches

(e) THE BLACK CAPE.

[[The Young Syrian

How pale the Princess is! Never have I seen her so pale. She is like the shadow of a white rose in a mirror of silver. . . . The Princess has hidden her face behind her fan! Her little white hands are fluttering like doves that fly to their dove-cots. They are like white butterflies.

—Salome, pp. 3, 7]]

Superb grotesque of black, barely relieved, on a white ground. The design suggests in its outline a serpent in the act of springing: the pointed chevelure, the serpent's head; the train, its coiled tail. In the hair the comb in form of a miniature coronet and the ludicrous baby-straw hat of the late Victorian music hall, suggest that Beardsley did not take Wilde's tragedy too seriously.

Pen and ink on paper. Signed at lower right with the Japanese monogram in its simplest form.

Size, $8\frac{7}{8} \times 6\frac{1}{4}$ inches

(f) THE PLATONIC LAMENT.

[[The Page of Herodias

He was my brother, and nearer to me than a brother. I gave him a little box full of perfume and a ring of agate that he wore always on his hand. In the evening we were wont to walk by the river, and among the almond trees, and he used to tell me of the things of his country. He spake ever very low. The sound of his voice was like the sound of the flute, of one who playeth upon the flute. Also he had much joy to gaze at himself in the river. I used to reproach him for that Ah, why did I not hide him from the moon? If I had hidden him in a cabin she would not have seen him.

—Salome, pp. 25-27]]

One of the few drawings Beardsley ever made in which there is no hint of violence, but only tenderness expressed. Not even the fool at the foot of the bier, nor the Wildean moon looking down, distracts from the simplicity of the central tragedy. The face of the dead Syrian is most calm.

Pen and ink on paper. Signed at lower right with Japanese monogram.

Size, $8\frac{7}{8} \times 6\frac{1}{4}$ inches

(g) THE EYES OF HEROD.

[[Salome

I will not stay. I cannot stay. Why does the Tetrarch look at me all the while with his mole's eyes under his shaking eyelids? It is strange that the husband of mother looks at me like that. I know not what it means. Of a truth I know it too well. —Salome, p. 10]]

Salome still wears the peacock feathers in her hair. A peacock is at her feet, and the five branches of candelabra which the pages carry are fashioned out of peacock shapes. The decoration is of jewelled black on white on a black ground.

Pen and ink on paper. Signed at extreme left with the Japanese monogram. Size, $8\frac{3}{4} \times 6\frac{3}{8}$ inches

(h) THE STOMACH DANCE.

[[Herod

Ah, thou art to dance with naked feet! 'Tis well! Thy naked feet will be like white doves. They will be like little white flowers that dance upon the trees . . . No, no, she is going to dance on blood! There is blood spilt on the ground. She must not dance on blood. It were an evil omen.

Herodias

What is it to thee if she dance on blood? Thou hast waded deep enough in it . . .

Salome

I am ready, Tetrarch.

—Salome, pp. 53-54]]

One of the most beautiful renderings of the human body that Beardsley ever achieved, as it is also one of the most daring. Salome's body, swaying rhythmically, is caught at the furthest point of its forward motion and held in perfect equilibrium. With the intuition of genius, Beardsley has transferred all the lecherous undercurrent of the dance to the grotesque musician.

Pen and ink on paper. Signed at right with a version of the Japanese monogram, white on black. Size, $8 \times 6\frac{3}{8}$ inches



THE STOMACH DANCE
[NUMBER 46h]

(i) THE DANCER'S REWARD.

[[A huge black arm, the arm of the Executioner, comes forth from the cistern bearing on a silver shield the head of Iokanaan. Salome seizes it. Herod hides his face with his cloak. Herodias smiles and fans herself. The Nazarenes fall on their knees and begin to pray.

Salome

Ah! thou wouldst not suffer me to kiss thy mouth Iokanaan. Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth Iokanaan. I said it; did I not say it? I said it. Ah! I will kiss it now . . . But wherefore dost thou not look at me, Iokanaan? . . . —Salome, p. 64]]

The most sombre of the Salome set. Shorn of their jewelled decoration, Beardsley's blacks appear gaunt and bare. Only the finely chiselled head of Iokanaan sparkles.

Pen and ink on paper. Signed at lower left with a decorated version of the Japanese monogram. Size, $8\frac{3}{4} \times 6\frac{1}{4}$ inches

(j) THE CLIMAX.

[[The Voice of Salome

Ah! I have kissed thy mouth, Iokanaan, I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood? . . . Nay; but perchance it was the taste of blood . . . They say that love hath a bitter taste . . . But what matter? what matter? I have kissed thy mouth, Iokanaan, I have kissed thy mouth. (A ray of moonlight falls on Salome and illumines her.) —Salome, pp. 66-67]]

An earlier version of the same subject, following the same design, but more elaborate, was published in *The Studio*, April 1893, illustrating Joseph Pennell's article. It was on the strength of this drawing that John Lane gave Beardsley the commission for the series.

Pen and ink on paper. Signed at lower right with version of the Japanese monogram, white on black. Size, $8\frac{3}{4} \times 6\frac{3}{8}$ inches

(k) TAIL-PIECE. THE BURIAL OF SALOME.

[[Herod

(Turning round and seeing Salome.) Kill that woman!

(The soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, Princess of Judæa.) —Salome, p. 67]]

Fittingly, the daughter of Herodias is laid to rest by a clown and a satyr, in her own vanity box.

Pen and ink on paper. Signed large at upper centre with a version of the Japanese monogram. Size, $5\frac{1}{2} \times 6$ inches (no border)

Two drawings of the 1894 edition, "Enter Herodias", which faced page 24, and "The Toilet of Salome", which faced page 48, are missing. The former was presented to the National Gallery by the late John Lane during his lifetime, the latter was lost some years ago.

[[SEE ILLUSTRATIONS, PAGES 29 AND 31]]



THE DANCER'S REWARD

〔 NUMBER 46i 〕

SALOME
SUPPRESSED PLATES

NUMBERS 47-48

47 JOHN AND SALOME

Salome

1150-
I am amorous of thy body, Iokanaan! Thy body is white, like the lilies of a field that the mower hath never mowed . . . Thy hair is like clusters of grapes, like the clusters of black grapes that hang from the vine-trees of Edom in the land of the Edomites . . . Thy mouth is like a band of scarlet on a tower of ivory . . . I will kiss thy mouth, Iokanaan. I will kiss thy mouth. —Salome, pp. 21-24]]

Pen and ink on paper. Signed at lower right with a version of the Japanese monogram. Size, $8\frac{3}{4} \times 6\frac{1}{8}$ inches

This drawing, superb in its pattern, in its sharply contrasted areas of jet black and brilliant white, in the jewelled decoration of the hair, shoulders and breasts of Salome, was suppressed shortly before publication. A few copies were printed for private circulation. Published in The Early Work, Plate 153.

[[SEE ILLUSTRATION]]

48 THE TOILETTE OF SALOME. First Version

[Herod

. . . Wherefore dost thou tarry, Salome?

Salome

1200-
I am waiting until my slaves bring perfumes to me and the seven veils, and take from off my feet my sandals. (Slaves bring perfumes and the seven veils, and take off the sandals of Salome.) —Salome, p. 52]]

Suppressed after reproduction, but before publication, in favor of a simplified version, at once more modern and more proper, thus robbing the public of 1894 of a most witty and exquisite drawing. The masked barber in Pierrot costume, the same who was afterwards to have the honor of burying Salome in her own vanity box, and the slave who plays upon a bass viol, could scarcely have been more delicately or more charmingly imagined. The Princess's library changed between the two versions. In the first she is reading Zola's La Terre, Ibsen, and Les Fleurs du Mal. In the second, Zola's Nana, Les Fêtes Galantes, Le Marquis de Sade, Manon Lescaut, and The Golden Ass.

Pen and ink on paper. Signed at the right with the Japanese monogram.

Size, $8\frac{7}{8} \times 6\frac{3}{8}$ inches

Before publication in The Early Work (Plate 152) the plate was censored, a small portion being tooled out.



JOHN AND SALOME
SUPRESSED DESIGN

[NUMBER 47]

POSTER: BOOK DECORATIONS

1894-1897

NUMBERS 49-51

49 POSTER. Circa 1894.

350- Woman, in walking costume, holding a leash in her left hand. From a balcony at left a girl, in deep décolleté, leaning, as though to speak. Above the shield, at left, are evidences of a third figure, painted out with Chinese white.

Pen and ink on paper.

Size, $14\frac{1}{4}$ x $9\frac{1}{4}$ inches

Used by the late William Heinemann, Esq., and purchased by John Lane at his sale.

650- 50 EARL LAVENDER. BY JOHN DAVIDSON

London: Ward and Downey. 1895. Frontispiece.

A flagellation. Youth, nude to the waist, kneeling. Woman, in low-cut dress flared at hem, wielding scourge. Portion of fireplace behind, with three-branched candlestock on the mantel shelf.

Exquisite pen drawing in outline. The figure of the flagellant, her body balanced in forward motion, her neck and shoulders bare below the breasts, is one of Beardsley's most classic creations.

Pen and ink on paper. Signed "Aubrey Beardsley."

Size, 10 x 6 inches



PLAYS. BY JOHN DAVIDSON
VIGNETTE FOR TITLE-PAGE

{ NUMBER 51 }

51 PLAYS. BY JOHN DAVIDSON

London: Elkin Mathews and John Lane. 1894. Vignette for title-page.

00- Masked Pierrot in black with white collar and sash and peacock feather in hat. The most exquisite of Beardsley's miniatures.

Pen and ink on paper.

Height, 3 5/8 inches

The famous frontispiece with the portraits of Oscar Wilde and Augustus Harris is now in the Tate Gallery, having been chosen by the Director in accordance with the terms of John Lane's will.

{ SEE ILLUSTRATION }

VENUS AND TANNHAUSER

1895

[[The Story of Venus and Tannhäuser, in which is set forth an exact account of the Manner of State held by Madam Venus, Goddess and Meretrix, under the famous Hörselberg, and containing the adventures of Tannhäuser in that place, his repentance, his journeying to Rome, and return to the loving mountain. By Aubrey Beardsley. With twenty full-page illustrations, numerous ornaments, and a cover from the same hand. (In preparation)

—Extract from list of books in Belles Lettres Published by John Lane, The Bodley Head . . . 1894]]

52 VENUS AND TANNHAUSER

Frontispiece and title-page design.

Half-length portrait of Venus in an architectural frame. Behind, a formal Italian garden, visible through cloistered arches.

Pen and ink on paper. Signed at upper centre with the initials "A. B.", 1895, in a double circle.

Size, 11 $\frac{5}{8}$ x 6 $\frac{7}{8}$ inches

For use as title-page, the frame was to be reversed and the portrait, etc., cancelled, as in Plate 44 of The Later Work. The covers of the Early, Later, and Uncollected Work were decorated with a mutilated version of this design, cut at head and foot to fit the page and filled out at the right to perfect symmetry by the engraver. The signature was transferred to the centre of the frieze.

The drawing, Venus, used as title-page decoration for the suppressed Vol. 5 of The Yellow Book (No. 12 of this catalogue), was probably intended as a decoration for this work.

The manuscript of Venus and Tannhäuser was left incomplete at Beardsley's death. A portion only was printed in Under the Hill, the posthumous collection of Beardsley's literary work, published by John Lane in 1904, the whole being deemed unprintable by the editors. A complete transcript of the manuscript, however, was printed in London in 1907, 300 numbered copies for private circulation without the drawings. The manuscript is in the possession of Dr. A. S. W. Rosenbach.

PIERROT'S LIBRARY

1896

NUMBERS 53-55

[[Pierrot's Library

Each Volume with Title-page, Cover Design, and End Papers, designed by Aubrey Beardsley. Sq. 16mo, 2s. net.

The following are in preparation.

Vol. I. Pierrot. By H. de Vere Stacpoole.

Vol. II. My Little Lady Anne. By Mrs. Egerton Castle.

Vol. III. Death, the Knight, and the Lady. By H. de Vere Stacpoole.

Vol. IV. Simplicity. By A. T. G. Price.

—Extract from The Publications of John Lane, 1896]]

53 PIERROT'S LIBRARY

Cover design and title-page. Two drawings.

(a) COVER DESIGN.

Pierrot on a stepladder, reaching down a large book, in two volumes, from the top shelf of his library.

Drawing in bold outline.

Pen and ink on paper.

Size, $6\frac{1}{2} \times 4\frac{5}{8}$ inches

(b) TITLE-PAGE DESIGN.

Pierrot in horn-rimmed goggles, reading. At his elbow a small revolving bookshelf. Through the window the upper storeys of the house opposite, visible.

Drawing in bold outline, the decorative detail finely shaded. Shield at lower left.

Pen and ink on paper.

Size, $6 \times 4\frac{1}{8}$ inches

(2)



ONE OF THE TWO DRAWINGS FOR
THE END PAPERS FOR PIERROT'S LIBRARY

[[NUMBER 54b]]

54 PIERROT'S LIBRARY

End papers. Two drawings.

(a) PIERROT half reclining on the grass on a cliff above the sea, listening to music.

Drawing in bold outline, white on black, on white ground.

Pen and ink on paper. Signed at lower right, below the design, "Aubrey Beardsley".

Size, $6\frac{1}{2} \times 9\frac{1}{4}$ inches

(b) PIERROT and his friend walk home. Pierrot looks across the fields, curious. Friend thinks. Milestone says "TO H-A-TON".

Drawing in bold outline, white on black, on white ground.

Pen and ink on paper. Signed at lower right, below the design, "Aubrey Beardsley".

Size, $6\frac{1}{2} \times 9\frac{1}{4}$ inches

(2)

[[SEE ILLUSTRATION]]

55 PIERROT'S LIBRARY

Ornament for reverse cover.

Pierrot's head, bound in kerchief and tied with ribbon.

Drawing in bold outline. Light scratch or fold across centre.

Pen and ink on paper.

Height, $2\frac{3}{8}$ inches

56 SAPPHO

Memoir, Text, Selected Renderings, and a Literal Translation. By Henry Thornton Wharton. London: John Lane, MDCCCXCV. Cover design.

100 - Brilliant formalized design in three compartments, with double-rule frame. In the central compartment a lyre, black on white.

Pen and ink on paper.

Size, $6\frac{5}{8} \times 3\frac{7}{8}$ inches

This design was printed in gold on the cover and stamped blind on the reverse cover.

57 ARBUSCULA

Illustration to Vuillier's History of Dancing, Edition de Luxe. London: William Heinemann, 1897.

40 - Dancer in low-cut gown, embroidered in rose panels, half reclining on a couch, in an eighteenth century interior. Delicate study in Beardsley's final and most subtle manner.

Pen and ink and wash on paper. Signed at lower right. Addressed on back of mount to William Heinemann, 21 Bedford Street, Strand, London, W.C., in Beardsley's hand.

Size, $5\frac{1}{4} \times 3\frac{7}{8}$ inches

Purchased by John Lane at the sale of the late William Heinemann, Esq.

*This catalogue designed by The Anderson Galleries
Composition and press-work by
Publishers Printing Company, New York*

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

